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An Independent Illustrated Monthly
Magazine Devoted to the Interests of
Pictorial and Scientific Photography

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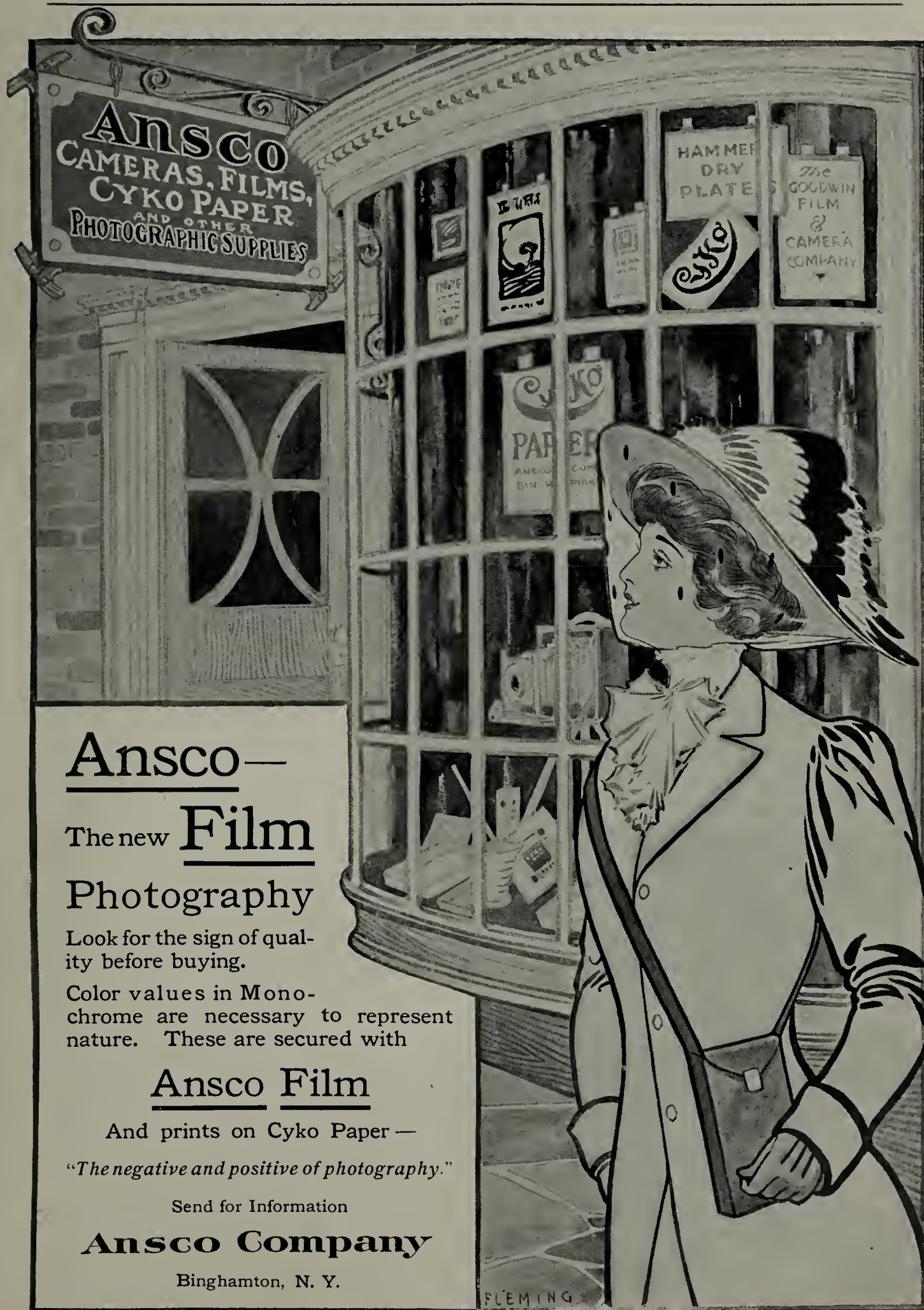
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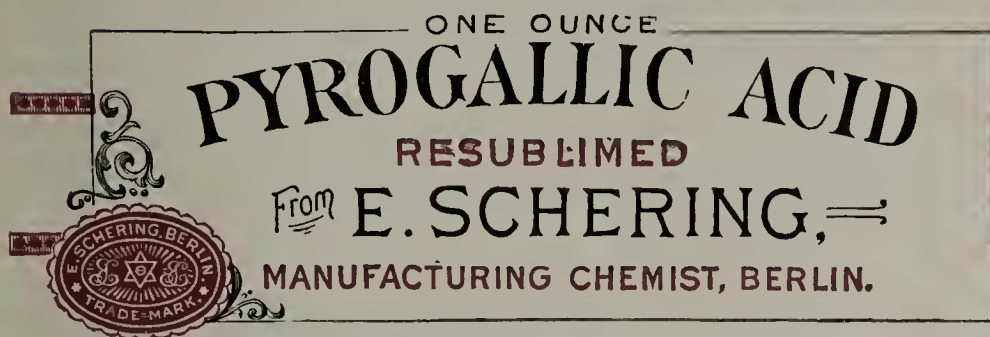
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The Photographic Times

An Illustrated Monthly Magazine Devoted to the Interests of Pictorial and Scientific Photography.

Edited by W. I. LINCOLN ADAMS.

CLARENCE L. USHER, Associate Editor.

Volume XLI.

JANUARY, 1909.

Number 1.

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IN HER GRANDMOTHER'S WEDDING GOWN.

The Eaton Studio, Littleton, N. H.

The Photographic Times

VOLUME XLI

JANUARY 1909

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WINTER.

From the Prelude to Part Second of the Vision of Sir Launfal.

BY JAMES RUSSELL LOWELL.



DOWN swept the chill wind from the mountain's peak,
From the snow five thousand summers old;
On open wold and hill-top bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek;
It carried a shiver everywhere
From the unleaved boughs and pastures bare;
The little brook heard it and built a roof
'Neath which he could house him, winter-proof;
All night by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars:
He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipt
Down through a frost-leaved forest crypt,
Long, sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze;
Sometimes the roof no fretwork knew
But silvery mosses that downward grew,
Sometimes it was carved in sharp relief
With quaint arabesques of ice-fern leaf;
Sometimes it was simply smooth and clear
For the gladness of Heaven to shine through and here
He had caught the nodding bulrush-tops
And hung them thickly with diamond drops,

That crystallised the beams of moon and sun,
And made a star of every one:
No mortal builder's most rare device
Could match this winter-palace of ice;
'Twas as if every image that mirrored lay
In his depths serene through the summer day,
Each fleeting shadow of earth and sky,
Lest the happy model should be lost,
Had been mimicked in fairy masonry
By the elfin builders of the frost.

SNOW PICTURES.

BY GRACE WILSON ADAMS.

With Illustrations by the Author.



HOSE readers of the PHOTOGRAPHIC TIMES who have the good fortune to live in New England at this season of the year now find the most enchanting subjects for their cameras, at their very doors. All Nature here is now clothed in its winter garment of white, and the commonplace objects of everyday life have assumed an idealized form and character under their mantles of snow and ice.

It is, as Whittier so beautifully says in that classic poem of New England, "Snow Bound":

"The old familiar sights of ours
Took marvelous shapes; strange domes and towers
Rose up where sty or corn-crib stood,
Or garden wall or belt of wood;
A smooth white mound the brush pile showed,
A fenceless drift that once was road;
The bridle post an old man sat
With loose-flung coat and high cocked hat;
The well-curb had a Chinese roof;
And even the long sweep, high aloof,
In its slant splendor, seemed to tell
Of Pisa's leaning miracle."

We naturally think of the snow as white, although it is usually so for only a short time each day, if at all. Under the full glare of a noon-day sun the snow sometimes appears a glistening and sparkling white, prismatic as to the individual crystals, but colorless as a mass.

On sunless days it is of a soft dead whiteness, without reflections and without shadows. But in the mornings and afternoons of fair Winter days the snow



WOOD ROAD IN WINTER.

Grace Wilson Adams.

is full of delicate, changing colors. It then reflects the most tender tints of a dawn or twilight sky, as an opalescent sea gives back the iridescent colors of a Glorified Heaven.

The shadows on the snow grow rich in color as the day advances. At first they are gray and dull and rather flat; but they become bluer and, sometimes, almost purple, as the light increases, until they are clearly drawn and lie beautifully transparent on the snow's sensitive surface.

But if the light of day glorifies the earth, when it is enveloped in its soft covering of winter, the full moonlight spiritualizes the face of Nature at night. Then the shadows are mysterious and illusive, pearly gray and alluring.

We have often tried to photograph these moonlight snow pictures, but they always fail to satisfy us who have seen the original subjects in nature. Day subjects are more easily reproduced by the camera, but even here the finished photographs fall far short of the beauty of nature itself.

The beauty of the landscape and especially of the woods, tempted us particularly one day not long ago, to venture forth with our camera into the still cold air of northern New Hampshire, and the accompanying illustrations are three of the pictures made that day.

Other and more beautiful subjects failed because of over-exposure. That is the failure most to be guarded against in snow pictures—over-exposure.

There is so much light reflected from the glistening surfaces, in addition to the intense light of the sun in our clear mountain atmosphere, that unless one is very careful to diaphragm down the lens to a small aperture, and control the exposure to a very short time, the plate is very likely to be over-exposed and the resulting negative thin and flat.

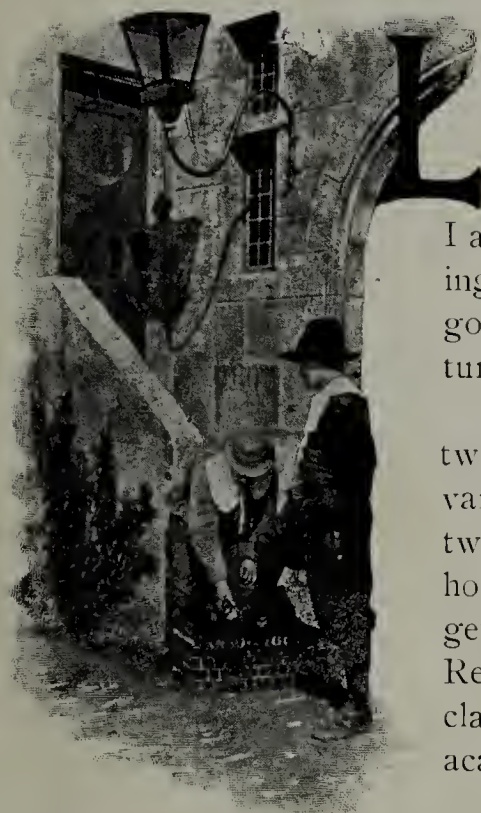


"BOBBING."

Grace Wilson Adams.

ADVANCED GETTING RESULTS.

BY C. H. CLAUDY.

In Six Parts of Which This is Part Six.

LAST month I promised a paper on enlarging, and I endeavored to give the idea that it would be devoted to the *process* of enlarging or making little pictures big. But it was purposely misleading; that I am going to talk of enlarging is true, but not of throwing up an image with the enlarging lantern. I am going to offer some suggestions for making little pictures, big ones, but not in inches or feet.

I have written eleven papers and am now upon the twelfth to which the names "Getting Results" and "Advanced Getting Results" were tacked. The idea of the two little series has been to tell those who were at sea how to do things, rather than why to do them—how to get a result rather than the reasons for the methods. Reasons have been given, of course, but in the way of clarity and to "point a moral" rather than for their own academic interest.

And with this paper which is the last of the two series I want to talk about enlarging the scope of your art or your craft; which ever you may regard it. Up to a certain point, any one who can take a photograph can instruct another and more inexperienced person in the ways and means by which the results are attained. But, just as a pianist reaches a certain point in excellence as a technician beyond which no one can teach him better how to manage keys and pedals, so we all of us get, some time, to that stage where we know all of technic, photographic, we can or desire to absorb. The pianist and the photographer then go ahead on any one of several art sides of their work, under instruction, true, but the instruction of suggestion rather than the dogmatic statements of fact.

You have achieved, I hope and trust, a mastery over your instrument and your processes which will enable you to make a successful and satisfactory negative the majority of the times you try. No one ever learns to do it every time without fail, unless the work is always under the same conditions.

You are equipped now to become a photographic artist, an illustrator, a collector of pictures of any or all kinds, a specialist or a dilettante picturer of everyday scenes of your life. Most of us are the latter only—carrying a camera for a companion on walks and journeys—making photographs of the pleasant, the picturesque, and the interesting as well as the beautiful as fancy dictates. And, by the same token, most of us never rise to our opportunities.

There is little reason for my setting myself up as a tower of wisdom and offering advice. If I can't persuade myself of my great knowledge and authority,

I am sure I can convince no one else of its possession by me. But with all recognition of the very little I know and the vast amount there is to know which I realize I will never learn, I have still a good many years of photographic experience behind me, and with these for backers and for guaranty that what I say has some foundation in fact, I say to you in all good faith and seriousness:

"Enlarge your experience with your craft or art when and how you can—but make it a point of principle to decide upon some one line of photographic work, and make it your specialty. Master it, and take up another, if you will, but have some particular lines of which you know more than of any other lines, and in which you excel every one you know of,—if you can't excel them, do the best you can to beat your competitor."

This is the surest road to photographic happiness and that continuation of enthusiasm which will make photography a pleasure as ever new as it is old.

There is no reason why you should stick forever to one specialty. When you have a reasonable mastery of it, go to something else. For instance, I took up interior work at one time with the determination to learn to make interior pictures which were models of their kind, and while I have no idea I am the best interior photographer alive, by several hundred, I do know that I can make an interior photograph which is truthful as to tone and agreeable as to composition. It took some study and some effort but it has been a great pleasure. When the Stork brought me a small kid, I grew enthusiastic over baby pictures, and I am so still, though the young man is over four years old and taking pictures of him now means getting him on the run, instead of snugly tucked in chair or crib. Illustrations, with the camera, for articles of all kinds, has been more than a hobby,—it is bread and butter,—and so I have endeavored to learn to do it well.

If you in your turn will devote some time to one single subject you will do a great deal more than enlarge your grasp of that one subject. You will enlarge your perception, increase your capacity of enjoyment, and learn a new meaning to the word "photography."

There are so very many fields you can specialize in—choice may be easy and may be difficult from the same reason. But if I had it all to do over again and knew what I know now—that forever old and ever new cry "could I only begin again and carry my experience with me"—I should choose some of the less common means of expression of ideas with the camera, if only for the sake of being in an uncrowded field.

Nine out of ten photographers who own to any fixed object at all, cling vigorously and tenaciously to the pictorial idea. Ape the painter. Make a "picture." Do some "art" work. Study in an art school, learn a lot of things but half understood and get to work making fuzzy horribilities which make editors weep and artists laugh. One out of a hundred goes it long and hard and fast and arrives, and really makes himself that *rara avis*, an artist with the camera. It is a fine ambition and a worthy goal—and so is being any kind of an artist with any kind of a medium. But you would laugh indeed if every business man you met who could sketch an idea roughly on paper with a pencil at his desk, should think himself on the road to artistic excellence and attempt to foist his little sets of pothooks on friends and art juries as real art productions.

For the majority of photographers, real art expression with the camera is



PORTRAIT OF MISS CHASE.

Miss Fedora E. O. Brown.

either futile or accidental. To make a hit by accident, and title it and fit into it the idea you think it expresses is no more art than it is art to hunt around for a pretty landscape, say "This is my idea of Spring and call yourself an artist for discovering it. The true artist with the camera makes sure of his conception first and then expresses it—he doesn't make a snapshot first and then say "this is the expression of such and such a conception."

So I don't think I would be an artist photographer, if I had it to do over again (any more than I am now) unless I was more than sure that I had real art ability. I would rather be a good bricklayer and lay bricks as a master workman should, than be a hopeless dauber with paints or with the camera.

I had rather be a first rate commercial photographer whose highest ambition of a good clean cut, vigorous negative and prints of machinery or buildings was continually being gratified by my skill, than a half baked "art" photographer who lives in an obfuscation of art jargon and is so tangled in the laws of composition he cannot escape even long enough to enjoy the work of others.

But if I had that art germ which would not down!—Well, then no words of mine or any one else could keep me from it, and if you have that feeling in you, you will have already gone beyond such elemental advice as I am able to offer. May the Muses smile upon your work, and stretch forth their hands for aid—for if it were not for the real artists, much of the finer pleasures of our lives would be gone.

Failing the art attempts, and having no special bent in any direction, I think I should delve into the scientific side of photography—take up photomicrography—most fascinating little craft, this, and none so easily mastered for all its restricted field—make records of growing things or moving things, or of some one class of natural objects. For instance, I know one man whose hobby is trees, and whose camera is pointed ten times at a tree for once at anything else. He knows his collection and can talk most entertainingly about it,—his time has been spent in a narrow photographic groove but he has loved his work and done it well, and he is ten times the photographer his neighbor is, who shoots at anything and everything without discrimination.

I should consider illustrative work as a possible field, of course, because it is anything but crowded and is difficult, but I should not forget other lines as well. There are babies and animals, and bugs—I can imagine photographing insects with a long focus camera and making enlargements from the negatives is a line which is most fascinating to any who can get up an interest in entomology. There is architecture and history—one of the daintiest collections I have ever seen is of the history of Washington, D. C., in which pictures have been made of everything the owner could see, from documents in the library to inscriptions on cornerstones in buildings.

There is another line of work which has an interest all its own. I have never done more than casually dip into it, but it strikes me as very fascinating. Making pictures of anything which moves or grows, in a series, has the charm, when finished, of a story—the single picture can be nothing more than a single incident for all the word "epic" is foolishly applied to some pictures by some alleged art critics. I recently finished a set of pictures of my young hopeful which show him under the titles "Smiles of the Seasons." I have him grinning from ear to ear

as he climbs a tree—this is Spring. He has a regular baby smile as he swings in an old country swing, in a light and airy costume—Summer. In Autumn he is smiling over two big bunches of Golden Rod that he holds while I take his picture and Winter shows him with mouth wide open in hearty laughter as he throws a snow ball at the camera. You don't have to have a baby—borrow one. You don't have to borrow one—take a cat or a dog. Leave animal life and picture a flower from the first tender shoots of green in the early Spring, through the glory of full blossom to the dead and sear leaves which mark the hibernation of its life juices.

You don't have to have any sort of life at all. I recall a most interesting series of pictures showing a building in all its stages of erection—from the first shovel pressed to earth for its foundation to the final locking of the big front door previous to turning it over to its owners. Commercial pictures, these, and made for record, but interesting in the extreme for all that. I can imagine that a series of railroad pictures, showing a train from start to finish—in the station, starting through the yards, just reaching the outskirts, entering and coming from a tunnel, crossing a bridge, stopping for water, stopping at a wayside station, etc., etc., would be of interest to any one, and well worth the doing from the illustrative standpoint and for its difficulty. I know one man who is building his house, after some years of preparation, financial as well as architectural, and who has made a picture of it every day from the beginning. Imagine the interest and pleasure he will have in those pictures in after years.

But I have said enough to make my point. Specialize in photography as you do in your business. Make some one part of picture-making with lens and plate your very own. Enlarge your scope in sections, one thing at a time, and that one thing well learned. Do some one thing the very best that is in you to do, regardless of how well or ill you do the other things. For in well doing, and manual as well as mental skill, comes satisfaction and pleasure, where in scattered energies and uncertainty of results, properties of him who has no photographic aim, is only dissatisfaction and regret.

THE FERROUS-OXALATE DEVELOPER.

BY JAMES S. SPENCER.



WAS glad to note in the article on "Making Lantern Slides" by Mr. W. I. Lincoln Adams, which appeared in the November number of THE PHOTOGRAPHIC TIMES, that the author recommends the use of the ferrous-oxalate developer.

To my mind it is not only the best developer for making positives of all kinds; but, in spite of the slightly greater trouble to prepare it is the best for making negatives as well. It gives a quality to the plate more nearly like that which those of us who have happened to see the old wet plate negatives have so greatly admired—clear blacks and whites, soft half tones, and transparent shadows. It can, moreover, be

much more readily controlled in operation than many another developer ; so that, if your plate, perchance, has been over, or under-exposed, you stand a much better chance of saving your negative with the ferrous-oxalate developer, than with those which are more rapid in working.

There are a few important considerations to be borne in mind, however, in preparing a ferrous-oxalate developer. Ferrous-oxalate is precipitated when a



ST. DOROTHEA.

Mrs. G. A. Barton.

solution of oxalic acid, binoxalate, or neutral oxalate of potassium is added to protosulphate of iron (ferrous sulphate) in excess. It forms a pale yellow powder which is practically insoluble in water, but which will dissolve readily enough in a solution of neutral oxalate of potassium, forming with it a double salt, which is the common ferrous-oxalate developer.

Now when an excess of sulphate of iron is added to the oxalate of potassium, it cannot be kept in solution and it is the yellow oxalate of iron which precipitates. Such a developing solution is unfit for use. If the ferrous oxalate developer be allowed to stand exposed to air for a length of time it becomes oxidized, separating from the solution potassic-ferric oxalate in the form of beautiful green crystals. Such a developer is also unfit for use, except as a restrainer; but it can be restored to its original force by the addition of small particles of tartaric acid and exposure to direct sunlight.

Iron protosulphate, or ferrous-sulphate comes in the form of transparent, efflorescent crystals; it is of a pale bluish color and acid in reaction. By the addition of tannic or pyrogalllic acid it is decomposed, forming a bluish-black compound, which is an effective *ink*. When efflorescing it loses a part of its water of crystallization, and is entirely deprived of it by exsiccation. In such states the iron salt is unfit for use in a photographic developer. Neither should it be used when, after long standing, a brown or red crust is seen covering the crystals. That denotes a higher oxidation, to prevent which in our sulphate of iron solutions, we add a trace of sulphuric acid.

I must, therefore, advise the use always of fresh, pure chemicals, and not to allow the developing solution to stand for any appreciable length of time exposed to air.

Actual formulas for the ferrous-oxalate developer do not greatly differ. I dare say that recommended by Mr. Adams is as good as any. For my own part I have found the formula which was first suggested, I think by the late John Carbutt, a well-known manufacturer in his day, of plates for both negative and positive making, to work well, the citric acid and citrate ammonia solution giving it superior working qualities in my experience.

The formula is composed as follows:

A.—Oxalate of potash	8 ounces
Water	30 "
Citric acid	60 grains
Citrate of ammonia solution.....	2 ounces
B.—Sulphate of iron	4 ounces
Water	32 "
Sulphuric acid	8 drops

The citrate of ammonia solution is composed by dissolving 1 ounce of citric acid in 5 ounces of distilled water and adding liquor of ammonia until a slip of red litmus paper just loses its color; then add water sufficient to make the whole solution up to eight ounces.

The developer is itself formed by adding one ounce of "B" to two ounces of "A" and one half an ounce of water. Then add three to six drops of bromide of potassium solution.

A NOTE ON DEVELOPERS.

BY W. I. LINCOLN ADAMS.



SINCE my little article on "Making Lantern Slides," which appeared in the November number of the PHOTOGRAPHIC TIMES, of last year, and in which I recommended the use of a ferrous-oxalate developer for positive development; that is, in the making of lantern slides and transparencies, I have received a number of inquiries as to the developer which I prefer for negative development.

I think I have used every developer that is readily obtainable, and continue to experiment with new formulas from time to time, as they are recommended by our best workers. But, after varying experiences with different developers, I find that I generally go back to the old standby;—pyrogallic acid.

The formula, which I have found most serviceable, is the one formerly known as the "Photographic Times" Developer and was prepared by the late Professor Charles Ehrmann then an associate of mine on the editorial staff of the PHOTOGRAPHIC TIMES. It is as follows:

A.—Pyrogallol	1 ounce
Sulphite of soda, crystals	4 ounces
Sulphurous acid, water	4 "
Water	10 "
B.—Carbonate of soda, crystals	4 ounces
Sulphite of soda, crystals.....	6 drams
Water	64 "

To compose the developing solution take one dram of "A" and mix with one ounce of "B." Use more of "B" when your negative is under-exposed, and restrain with an old solution of developer when over-exposed as explained in the following paragraph.

If I am not quite sure of my exposure, I begin with a weakened developer, and, in preference to using bromide of potassium as a restrainer, I find that by using an old developer; that is, one that has been used to develop one or two previous negatives, I get the restraining action which I desire, and at the same time, a little greater strength and density in the negative. I, therefore, recommend the practice of having on hand, in one's darkroom, a bottle of old developer; always remembering, of course, that there is a limit to its use, and that when it becomes too darkened by repeated applications, and too slow in action, it should be discarded.



THE THREE MUSKETEERS.
(*Athos, Porthos, and Aramis.*)

Russell W. Taft.

“SPIRIT” PHOTOGRAPHY.



R. JOHN R. MEADER, tells, in the *Bohemian Magazine*, for December, the true story of the interesting adventures of a so-called “spook” detective, Mr. Hereward Carrington, who was commissioned by the Society for Psychical Research to get at the bottom of the apparently inexplicable psychical phenomena of spiritualistic mediums.

Personally Mr. Carrington has mastered more mediumistic tricks than any single individual in the world, according to Mr. Meader, for he has studied the methods of all mediums of repute in the Eastern and Middle Western States. Many of these he has exposed in his book, “The Physical Phenomena of Spiritualism,” while others have been described in the various issues of the “Journal” and “Proceedings” of the American Society for Psychical Research, an organization that has valued his services so highly that it has employed him, not only to detect fraud in mediums and to explain the tricks by which these charlatans deceive their sitters, but also to investigate the evidence in favor of the reports of supernormal happenings that are so often submitted by persons interested in this work.

Personally, Mr. Carrington says he believes in the spiritistic theory. “At least,” he says, “I believe that there is no other theory that will explain all the facts so comprehensively, and yet, in spite of this belief, I am compelled to admit that I have yet to witness a single example of psychical phenomena that I could not explain, either as conscious or as unconscious fraud.” And then he goes on to relate how he discovers the fraud, for which interesting account we refer the reader to the article itself.

We were particularly interested in his exposures of “spirit” photography, for Mr. Carrington has made a particularly painstaking study of that phase of mediumship which is productive of spirit-photography, and he has become acquainted with nearly all of the methods by which such results may be obtained fraudulently.

“Sometimes,” he said, “a picture or portrait is painted on the ‘back screen’ with a solution of sulphate of quinine. When this dries it will be quite invisible to the naked eye, but when the photograph is taken it will appear quite plainly on the plate. Again, very small pictures are taken on thin, transparent celluloid, and these are fastened against the front lens of the camera. When the photograph is taken in the regular manner they, too, appear on the plate. In other cases the spirit form is a confederate of the medium’s, dressed in appropriately flowing robes. Before the sitter appears the photograph of this spirit is taken, about half the customary time-exposure being allowed, so that this figure, after the plate has been used for a later photograph, will come out dim, hazy and indistinct. When the figure is seen in front of the sitter you may depend upon it that the sitter’s photograph was taken first on a clean plate and the spirit’s taken afterward, and with an extremely short time-exposure.

"While at Lily Dale my photograph was taken by Normann, the slate-writer, who was the best 'spirit-photographer' at the camp. When I received the photograph it was only too easy to detect the signs of fraudulent manipulation. One of the faces—that of a woman—upon being examined through a magnifying glass, clearly showed the undisguisable indentations made by the electric needle used in making newspaper cuts, which proves conclusively that the face was taken from some paper or magazine, pasted upon a dark background and photographed upon the same plate on which my portrait was taken."

A WINTER ETCHING.

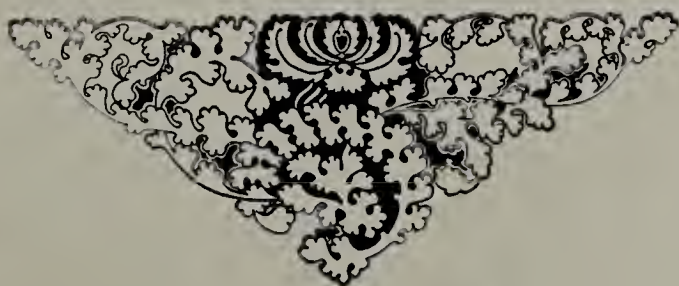
BY W. I. LINCOLN ADAMS.



As we returned to the farm rather late one winter afternoon from a sleigh-ride to Franconia, we beheld a memorable exhibition of the dramatic and pictorial effect in Nature.

The sun had disappeared below the western horizon, leaving a passionate glow on the snow's frozen surface, reflected from the clear, wintry sky. To the eastward was a pine crowned ridge, showing great contrast between its snowy slopes, which gave back the tender colors of the western sky, and the dark green pines on its summit.

As we sped homewards, along the lonely country road, in the diminishing light, the full orb'd moon arose above this ridge in the east, large and ruddy. It flattened out along the summit of the snow-clad hill with the usual optical illusion, but this night it appeared larger and redder, against the white and the green, than was natural, and it actually seemed to kindle the pine grove on the hill into a fierce, forest fire. This intense effect remained with startling distinctness for several moments, until the moon rose above the summit of the hill. Then it soared, majestic and golden, into a clear frosty sky, above the sombre pines.



Editorial Notes



IT WILL be noticed that this number of the PHOTOGRAPHIC TIMES contains a change of address of the publication office, from No. 39 Union Square, its previous headquarters, to No. 135 West 14th Street, New York, which is its present Home Office. At this address we have acquired much larger accommodations, and have increased our office force; as the magazine has grown from month to month, and year to year, such a step was inevitable, of course; and, we are gratified that the generous response on the part of our subscribers and advertisers has enabled us to take this step. The printing of the magazine is done on the same premises, which is a great convenience of course, and ensures promptness and efficiency.

The slight increase in subscription price enabled us to increase both the quality and the value of the publication, and, we are happy to say, has not decreased the number of our subscribers. The places of the few who have discontinued their subscriptions, have been more than taken by new subscribers who are attracted by the better quality of the periodical. This fact will no doubt, in due time, be noticed by the advertisers. A circulation amongst One Dollar and a half subscribers is worth more to them, than the same circulation amongst One Dollar subscribers, for the purchasing power of the former is greater, as well as of greater discrimination. As a matter of fact, new subscribers, and increased sales of single copies, have obliged our publishers to increase the monthly edition five hundred (500) copies, with this number. This increase in circulation, and the improvement in the magazine itself, will continue so long as our subscribers and advertisers continue to co-operate with us in as hearty a manner as they are now doing. Let us all pull together, and we shall make THE PHOTOGRAPHIC TIMES greater and better than ever. With a single exception it is now the oldest photographic publication in America.

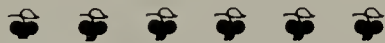




CORNWALL.

H. O. Leat.

Our readers may note some changes in the appearance of THE PHOTOGRAPHIC TIMES this month, which we hope they will think are improvements. The cover design has been slightly modified in the direction of greater simplicity, and is printed from entirely new plates. The cover illustration will be appropriate to the season each month, and will be printed in the tint most effective for the subject. The contributed articles are now to be printed from new type the full measure of the page, only smaller type matter appearing in two columns to the page, as heretofore. We shall print more original articles, written expressly for THE PHOTOGRAPHIC TIMES, in future; and embellish our pages with more original photographic illustrations. We are also adding four pages of reading matter to this number. In short we shall improve our magazine from month to month in every way we can, in all of which endeavor we bespeak the co-operation of our readers, whom we have always cordially regarded as our friends.



Our frontispiece this month, "In her Grandmother's Wedding Gown," is from a charming portrait negative by the Misses Eaton, of Littleton, N. H., two young ladies who are conducting a home studio in that attractive mountain village, with great success.

Our print competitions in the past have been highly successful—in the future they are going to be still more so. Print competitions have passed the experimental stage with us. We know that friendly competitions of this nature are beneficial not only to our readers but to ourselves.

In another column we outline fully our plans for the 1909 competitions and we trust that the outline will meet with your approval.

The new plan means a greater outlay both of time and of money on our part, but we are more than willing to give this to stimulate you to further and to better work.

Our suggestions in the October issue regarding the publishing of discoveries by our readers and our agreement to pay one dollar for each "discovery" available, has met with a hearty response, and the new department starts out with a good healthy number of ideas that will prove of practical value.

Do your part in making this department permanent and of increasing service. Tell us of the little stunts you have evolved to save time or labor, or to secure better results, and if we can use them, the dollar check will be promptly sent. We don't believe there is another photographic magazine in which the readers take so great a personal interest as in THE PHOTOGRAPHIC TIMES.

The great number of letters we receive from our readers containing suggestions, words of kindly approval or of criticism, are all heartily welcomed and do much to instil new energy into us, and keep us enthused, and up to our ideal of always giving more than value received.

We haven't done much horn-blowing for ourselves. We don't claim to be the biggest, brightest, and best photographic magazine in the world. The length of our subscription list, or how much we receive monthly for advertising, don't interest you much—so we would much rather devote our time and our energies and our space to affording you just the best instruction in photography that we can obtain. This policy seems to be satisfactory. We lose but few subscribers, the majority renewing year after year, and we don't mind telling you that we are in a pretty healthy and prosperous condition generally, and we are still going to keep on growing.

Just a word to the manufacturer. If you have anything new tell us about it, and we will tell our readers about it, *whether you are advertising with us or not*. To those manufacturers who have so loyally and persistently patronized our advertising columns—we want to afford you better service than ever before. We want our "Trade Notes" columns kept full, and up-to-date. If you don't tell us of the new things—and sometimes you *do* overlook it, we cannot afford your reading notices, if we don't have the data.

Please keep us in touch with you, we both need it.



The natural ambition of the amateur is to produce good pictures, and every mail of the photographic editor includes anywhere from one to fifty requests for information along this line.

The mission of the photographic magazine is to stimulate interest in photography by assisting the amateur in securing good results. Yet if the said amateur would only really absorb, and put into practical use, the information contained in any one of fifty books for the amateur, good results would follow without further instruction from any one. We imagine the difficulty lies in the amateur attempting to do too much, and in his eagerness to produce pictures, obtaining but a superficial idea of just what he must do.

At the beginning, every text book deals pretty thoroughly with the matter of exposure, and suggests a number of different timed exposures on the same subject for the purpose of comparison, and as a guide in future efforts.

In spite of this, how many of you have made these tests, and really know any where near the correct exposure to give to produce a negative of correct gradation and density?

Most of us start out by a hasty perusal of the manual accompanying our camera and then rush afield, making a "snap" here and a "time" there without any idea of just why we are doing it.

Often the gods are kind, and, "beginners' luck" on our side, we obtain a fairly correct lot of exposures—the worst thing that could happen us.

Next time we attempt picture-taking, the conditions of light or season have changed, and having no sound basis to work upon our results are very poor.

This attempting to do things without a sound foundation continues through all the processes of picture-making and is the cause of so much poor or, at best, mediocre work. If you are just commencing your photographic career experiment with each stop until you know just *why* you do thus and so, make sufficient experimental exposures, till you know something about exposure, these experiments may seem tedious and uninteresting at the time, but it is the only way to insure the later and more interesting exposures being successful.



In looking over that very interesting volume of Queen Alexandra's Christmas Gift book, consisting of photographs made by her Kodak, a full review of which is printed on another page in this number of the magazine, one is immediately impressed with the very high average of excellence of her pictures. Practically all her photographs appear to be snapshots, but they are invariably well-selected as to light effect, correctly exposed, and are always interesting, as to subject, apart from the natural interest which attaches to royalty. In this valuable record of her camera, the Queen shows that she is a good deal of an artist, as well as an accomplished photographer, and we personally feel very much gratified to possess one of the unique volumes, a privilege by the way, which we owe to the courtesy of our valued friend, Mr. L. B. Jones, the able and justly popular manager of the Advertising Department of the Eastman Kodak Company, whose cameras were used by her Majesty in compiling this collection.



A DAUGHTER OF THE REPUBLIC.

Mrs. G. A. Barton.

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

Engravings are often received for copying and reproduction. They may be steel, copper, wood, and even lithographs. If they are old, and usually they are, the pictures are likely to be soiled and the ground (paper) which originally was white, yellow. This makes it difficult to get a satisfactory negative unless we can, more or less, restore the picture to something like its original condition. Some of the methods which have been suggested often do more harm than good, as for instance, using strongly acidified water (sulphuric or hydrochloric acid) and light petroleums. These have a tendency to attack both the paper and the ink. A safer way is to bleach the picture with chlorine water. This can be easily prepared by taking a large wide-mouth bottle and filling it about three-quarter with soft or distilled water, then adding a quantity of chloride of lime and shaking well for some time. After allowing the bottle to rest the lime will settle to the bottom. The clear chlorine water is then carefully poured into a large tray, which preferably should not be of metal. The print is now immersed, and must be kept under the surface of the liquid.

The treatment may take several hours or until the paper has become clean and white. The print while wet with the chlorine water should be kept from contact with the air as much as possible. The print is then transferred to a second tray and washed in a number of changes of water, then removed and superfluous moisture removed with clean white blotting paper. It is now treated with common vinegar which causes the print to become brilliant by acting upon the ink. After this treatment with vinegar the print is placed in water 100 parts, ammonium hydroxide 30 parts. This prevents the mold fungi from recurring. The print is now again placed between clean white blotting paper and placed under some pressure until nearly dry. It is then removed and placed between two sheets of smooth paper and run through a burnisher to remove roughness caused by

the solutions. Engravings so treated yield good black and white negatives. Should the print have rust spots, these must be removed before treating with chlorine water as this will not remove them. A solution of citric acid is applied to the back of the picture by means of a small brush, and this continued until the spots have disappeared. The spots are then touched with cotton soaked in ammonium hydroxide to prevent their recurrence.—*Deutsche Photographen Zeitung*, Vol. 32, No. 14, April, 1908.

* * *

Negatives which have been reduced with ammonium persulphate sometimes acquire a red for after they have been subjected to light for a time. The cause of this is due to some of the dissolved silver remaining in the gelatine film from insufficient washing. To avoid this trouble the negatives after reducing should be well rinsed and placed for a few minutes in a fixing bath and then well washed. Negatives so treated are not acted upon by light.—*Apollo*, Vol. 14, No. 312, June, '08.

* * *

The quality of the blotting paper used for drying prints is of considerable importance to the photographer. Frequently sooner or later, yellow spots develop in the prints which are not caused by any fault in developing, toning or fixing, but directly traceable to impurities in the blotting paper. Acids are often used to give the paper its bibulous property, or other material is added to the raw stock for the same purpose. Wet prints laid between paper of this sort, dissolve more or less of these substances which have a deleterious action on the image. Chemically pure blotting paper for photographic use may be obtained from any reliable photo stock house. If the sheets after using are hung up or spread out to dry, their life is much lengthened, as moisture even in the case of pure paper soon causes it to deteriorate and eventually leads to spots on the prints.—*Apollo*, Vol. 14, No. 312, June, '08.

Photographic Reviews

QUEEN'S SNAPSHOTS AROUSE INTEREST OF ENGLAND.

ALEXANDRA'S DEVOTION TO HER WORK WITH THE CAMERA IS REMARKABLE. WIDE RANGE OF SUBJECTS. NOVEL EFFECTS PRODUCED IN THE PICTURES TAKEN FOR HER NEW BOOK.

A ROYAL HOBBY.—H. M. Queen Alexandra has been an enthusiastic user of a Kodak for a number of years, and seldom travels without taking her Kodak with her.

It may be safely assumed, therefore, that Queen Alexandra has one of the most intensely interesting pictorial and historical records ever collected.

Her Majesty's Kodak pictures are not only highly interesting from the fact of their Royal authorship, but they are admirable specimens of carefully chosen incidents and scenes, and show in a most convincing way what the Kodak is capable of.

Her Majesty is by no means the only member of the British Royal Family who uses a Kodak—among other prominent members who are users of the Kodak are: The Queen of Norway, the Queen of Spain, Prince Alexander and Prince Leopold of Battenburg, the Princess Royal, H. R. H. The Duchess of Connaught, Princess Christian, and Princess Victoria of Schleswig-Holstein.

Following are two interesting accounts of the Queen of England's photographic work which appeared in the *New York American* and *The American Photographer*.

So much popular interest has been awakened in the Queen's devotion to the Kodak by the phenomenal success of her Christmas book of photographs that the columns of the papers are filled with descriptions of Alexandra's work with the camera.

From these it is learned that the Queen claims the amateur's privilege of taking things her own way. She is not bound down by conventional rules and regulations, but trusting to her own artistic sense of a picture snapshots a scene or an object as it strikes her fancy. She does not study whether the sun is at her back or in front

of her, and some of her most effective seascapes have been obtained with her camera pointing to the light, contrary to all accepted rules.

FOND OF NOVEL EFFECTS.

In fact the Queen is exceedingly fond of experimenting to obtain novel effects. In her private collection she has some uncommon views in which the sun is seen piercing the clouds and casting a bright shaft into the waters, or again a novel effect has been obtained of light behind a ship.

Marine subjects are great favorites with the Queen, and her photographic albums are full of scenes taken when cruising in the royal yacht. During one of her cruises in the Mediterranean she sent home some 1,400 films to be developed. While at Hyidore her Majesty photographs daily, and her views make a big total at the end of her holiday.

The shipping craft passing over the smooth waters of the sound are favorite studies, and from the sea road which skirts the villa the Queen has a never-ending panorama of vessels of all sizes and nationalities passing to and fro.

SCENES OF MARINE SUCCESS.

The harbor at Copenhagen also affords many interesting scenes for her camera. She has made some very successful studies of vessels in the Kiel Canal, and at Reval during the recent meeting of the King and Czar. When in the Highlands the Queen combines fishing and photography, and has a great variety of scenes taken from fishing boats in the Highland lochs.

The Queen is ambitious in her choice of subjects, and is not deterred in her efforts by considerations of what a hand camera is expected to take, with a result that she often achieves a surprising result. She has secured some very ambitious snapshots from the windows of the Amalienberg Palace, Copenhagen, on occasions when loyal crowds thronged the square, and enlargements of

these views reveal individual faces in the mass of human beings with great distinctness.

PREFERS HER OLD FRIENDS.

For many years the Queen has photographed almost exclusively with the No. 4 Kodak, and though improvements have been made in other models, she prefers to keep to her old friends. She has always made a practice of selecting her most successful snapshots and arranging them in albums, herself, writing under each photograph date and description.

Some little time ago the Queen put some of her photographs to a novel purpose, having a china tea service made with one of her snapshots represented on each piece. It was suggested doubtless by the Balmoral china in the Queen's tea room at the dairy, Sandringham, which has on each piece a different view of Balmoral, and was made by the order of Queen Victoria.

In matters of personal photography the Queen is a humorist, and her albums reveal many snapshots of her family and intimate friends taken unawares in attitudes more amusing than conventional. These are strictly private, and the personal photographs reproduced in the royal gift book are of a more conventional character.—*New York American*.

The publication of the Queen's Christmas Gift Book, "Photographs from my Camera," marks an event of more than passing interest to every photographer. Quite apart from the notable facts that it is the work of our Queen herself; that the proceeds from the sale of this book are to be devoted to charity; that its preparation have given employment to hundreds of workers, and vast quantities of material have been consumed in the operation, it must be borne in on the minds of the million or more people who will see the book that here is an album of unpretentious snapshots, but such as are imbued with personal interest that gives a clue to the individuality of the producer. Every amateur should take this book and its scheme as a pattern, and endeavor to treat their year's snapshots in a similar and equally effective manner.

This unique book contains about 140 fine reproductions of intensely interesting family photographs taken with the Kodak, which is seldom out of Her Majesty's hands when

there is an opportunity of using it, and to the capabilities of which they will be a lasting and powerful testimony. A book of such important interests should incidentally have the effect of drawing attention to the simple and convenient methods of photography possible to everybody to-day, and should have a great and helpful effect on the photographic trade itself.

Kodak, Ltd., are to be congratulated on the acknowledgment, which figures prominently next the title page of the Queen's Book, that the pictures were taken with a Kodaks. The same paragraph acknowledges the special step taken by Kodak, Ltd., to assist in the distribution of the book, and evidence of their activities is to be seen in their various depots, where the whole window has been devoted to the furtherance of the sale of the book. On the Continent also—in Paris, Berlin, Vienna, Brussels, St. Petersburg, Milan, Nice, Lyons, and Moscow—the Kodak Company is specially interesting itself in the sale of the book, and a large sale may be looked for in America, Canada, Australia, and South Africa. Through the agency of the Kodak Company most of the photographic dealers in this country are also engaged in pushing the sale of the book.—*Amateur Photographer*, Nov. 24, '08.

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The Defender Tipster is the title of a new and most instructive little booklet just issued by the Defender Photo Supply Co., of Rochester, N. Y. The booklet explains fully the manipulations of Argo and the other Defender papers, together with formulas, suggestions, etc. Any dealer handling Defender products will supply a copy or it will be sent direct from the home office on request.

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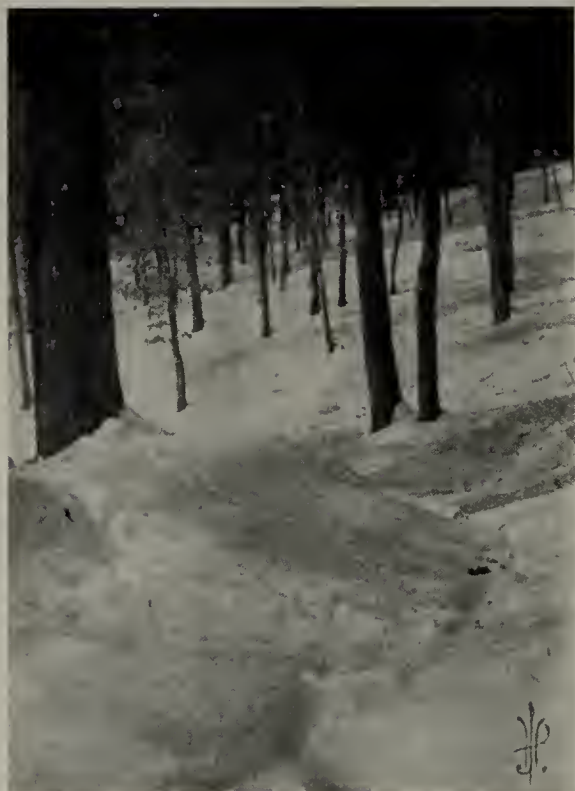
The new edition of Hammer's Little Book, a short talk on negative-making, published by the Hammer Dry Plate Co., of St. Louis, Mo., is well worth sending for.

It not only deals in a most comprehensive manner with all the popular Hammer products but contains a vast fund of general information as well.

A mighty handy little book to have in your work-room. Send for a copy to-day.

* * *

Country Life in America pictures all the beautiful things in the world—flowers and



WINTER WOODLAND.

J. Weil Palmer.

trees and homes and all Nature. Every page is full of cheerfulness; every picture is an inspiration. The joys of country living and outdoor playing are told in word and picture. Many new features are being introduced from month to month, the most impressive being the use of the new Lumiere color photography. This is one more great step toward the magazine's ideal of putting the beauty of Nature before the reader in all its original charm.

In a word, "the Joyous Round" of *Country Life in America* is worth while every month in the year. If you go in for outdoor living or pleasure, the magazine is a necessary guide; if you don't, you get the best substitute for days afield in its superb pages.

* * *

PERHAPS YOU HAVE NOT SEEN the little monthly magazine *Prism* and if not, two excellent articles which have been widely copied, dealing with Anastigmat lenses, may have escaped your notice. The articles to which we refer are, "The Amateur and the

Anastigmat," which furnishes the theme for the June issue, and "The Making of an Anastigmat" in the number for August. The first paper presented a comparative analysis of the ordinary type of lens and the modern Anastigmat, giving ample reason for the amateur to invest in such an equipment. The subject matter of the second article is evident from its title, and it proved very interesting. The June issue dealt entertainingly with Field Glasses, while September has Microscopes as a title.

The illustrations in every issue add much to the attractiveness of the magazine, and it is well worth while to send in your name for a sample copy of the next issue. A different phase of optics is handled each month and much valuable information placed in a convenient form.

Prism may be had without cost from the Bausch & Lomb Optical Co., Rochester, N. Y.



PORTRAIT OF A CHILD.

J. F. Denninger

Discoveries

TO STRAIGHTEN PRINTS after they are dry: Take a two-inch iron pipe of convenient length and heat on a stove to such a point that it feels too hot to hold in the hands; then take an old newspaper or, better still, a piece of wrapping paper, and roll on pipe until there is about two thicknesses of paper all around same, then take prints or postal cards and lay face down on paper and roll in. Allow same to stand a few minutes and after taken out it will be found that prints will lie perfectly flat but cards will have quite a backward bend. To correct this, take four or five cards and roll them in, one top of the other, the other side up and right out again. A little experience will make one quite proficient.

* * *

CLEANING TRAYS.—It is usually recommended to keep separate trays for the various photographic operations, and especially never to use a developing tray for fixing. I have three porcelain trays and one hard rubber, all of which I use indifferently for developing or fixing plates or bromide paper, for intensifying, reducing, sulphide toning, for developing, clearing, and uranium-toning platinum prints, or, in fact, any operation requiring a tray. I have been using these same trays for a year or more, and have never had a chemical stain on plate or paper.

The only cleaning I ever give is thus. When through using the tray it is *immediately* rinsed, then drained for a few seconds, and a heaping teaspoonful of "Gold Dust" washing powder (costing twenty cents per four pound box) is thrown into the tray, and thoroughly scoured around with the bare hand, then rinsed out, and the tray is put away ready for use. To get the very best effect, no chemical should be allowed to stand in the tray, and the washing powder should be merely thoroughly moist, so as to give a combined washing and scouring action.

The holidays suggested many useful applications of photography.

The following will be found useful and can be made by any one with but little trouble.

First; get a few pounds of plaster of Paris which can be had of any painter for a small cost; the next thing to do will be to get some sort of a dish in which a mould can be made, any size or shape will do, but much depends on the size of print that is to be used.

Now look up some of your choice prints; those made on a matte paper will work best, take one of the prints and after wetting it place it face down in the dish that you have decided to use, press into place and remove all drops of water with a soft cloth. Be sure and have the print in the center of the dish.

Next, take a dish, into this put some clean cold water, stir into it some plaster so that it will be a little thick; after a few trials one can judge very well how it should be mixed.

Enough plaster should be mixed to cover the bottom of dish, about half an inch or a little more will do no harm; pour the plaster into dish and allow it to stand until it becomes quite hard. The mould can then be removed and print should be fast to it.

If you find that it is inclined to stick, take a knife and gently pry around the edges and it can be removed without breaking.

I find that platinum or blue print paper works very well, but any kind that will not stick may be used.

Prints of any size may be used by having the mould large enough to leave a good margin. This is a very important point as it is the margin that adds richness to all prints.

After moulds are dried any tint may be worked on the margin by the use of water colors, only where blue prints are used I advise they be left with a plain white margin.

Earthen dishes will be found more convenient, although tin ones can be used with good success.

Paper weights may be made this way by using small size prints. First get some thin strips of wood about an inch wide, make a frame (say $2\frac{1}{2} \times 4$) by tacking together at each corner. Place the print face down as before, on a heavy piece of tin, now place this frame so that the print will be exactly centered, mix enough plaster to fill the frame. Allow this form to stand undisturbed until the plaster has had time to set; any movement might cause it to get out of place and spoil the whole things.

After it has been taken from the form, all rough edges may be smoothed up with a sharp knife and the work will be complete.

* * *

A HINT TO READERS OF PHOTOGRAPHIC MAGAZINES.—In 1897 I became an amateur photographer by investing in a pocket Kodak, taking a picture $1\frac{1}{2} \times 2$ inches. Two years later I bought a $3\frac{1}{4} \times 4\frac{1}{4}$ Kodak and shortly afterwards I became a subscriber to a photographic magazine. Then my troubles began. I would read articles telling how to do this and that and when I attempted anything found at a disadvantage owing to the limitations of my camera. I invested again; a 5x7 Premo Sr. this time. After a few years I found this would no longer answer, so an 8x10 view camera was next in order.

During this time I was still a subscriber to my first magazine and as I became more enthusiastic I subscribed to one or two more, frequently buying a single copy of some of the many others when I saw or learned of an article in it that I was interested in or some formula I thought I would like to try.

In this way I accumulated a large assortment of odd papers containing articles and formulæ.

When doing work at times an occasion would arise when I would want to consult a formula that I was pretty certain I had in one of these papers, or was it in one of the bound copies of my regular magazine. Rarely could I put my hand on it at the time it was needed. Many a time I have gone over page after page of a magazine I thought contained what I wanted and perhaps, after hours spent in this manner for several night, find it or occasionally give up in despair.

At last I wanted to consult an article very, very particularly. After going over nine volumes, page by page, I found it; then I thought it time to think of some way by which I could readily find a much wanted article and I think—no, I know—I have found the way and as I consider it a good thing I pass it along.

Procure 1,000 cards. A white bristol $2\frac{1}{4} \times 3\frac{1}{2}$ inches can be had for fifty cents; two sheets of salmon colored boards 22×28 and have these cut $2\frac{1}{2} \times 3\frac{1}{2}$ inches. These are the guide cards to the subjects you want to index.

As a guide I will give a list of the headings I use. This, of course, can be altered or added to, to suit each individual's wants.

List of headings on guide cards:

- 1 Addresses.
- 2 Bromide toning.
- 3 Bromides.
- 4 Blue prints.
- 5 Chemistry.
- 6 Color Photography.
- 7 Coloring photographs.
- 8 Commercial photography.
- 9 Composition.
- 10 Copying.
- 11 Developing and developers.
- 12 Enlarging.
- 13 Flash lights.
- 14 Flowers.
- 15 Formulæ.
- 16 Gaslight papers.
- 17 Half-tone process.
- 18 How to (directions how to make things).
- 19 Intensifying.
- 20 Interiors.
- 21 Lantern slides.
- 22 Lenses.
- 23 Manuals (books issued by plate and paper makers.)
- 24 Miscellaneous.
- 25 Mounts and mounting.
- 26 Natural history.
- 27 Negatives—Doctoring.
- 28 Night photography.
- 29 Nude art.
- 30 Ortho photography.
- 31 Paste.
- 32 Microphotography.
- 33 Pinhole photography.
- 34 P.O.P.
- 35 Postcards.
- 36 Printing processes.
- 37 Reducing.

- 38 Retouching.
- 39 Snow photographs.
- 40 Stains.
- 41 Tele-photography.
- 42 Varnishes.

Now have some printer friend if you want the index to look neat, print these or any titles suitable to your own use in what is called 12 point bold type.

You are now read to make the reference cards which can be made as follows:

Commercial.	
Architectural—Photo Times,	1902—29
Documents—Photo Times,	1903—262
Journalistic—Photo Times	1903—490
Machinery—Photo Times	1907—226
Press—Am. An.	1901—100

I think the above explains itself. Of course, such headings as commercial, color, night, pinhole, etc., can be omitted if you are not interested in any of them and any subject you desire can be inserted in their place only remember to keep it in alphabetical order.

I went over some twenty bound volumes and a large number of loose magazines in three days and when ever up-to-date it is very simple to make your records as you receive your monthly copy.

Do not attempt to make the index too complete or you will soon give it up or else find it too bulky for use.

My index as it stands now represents over twenty volumes from which references have been made, has only about 250 cards, some of which have only one entry, others are filled from top to bottom.

Now when I have occasion to look up any formula it takes only about one minute to look it up in the index and take down the proper book.

Then again if I wish to read over an article on say color photography I look up the reference card and find, say, twelve entries. They are all I have on that subject and I can read all or only a part of them in less time than it would have taken me to hunt through the magazines before making this index.

If the above hints are of use to but one person I will consider my labors well repaid.

* * *

(1) BROKEN NEGATIVES.—I have often seen, in magazines and textbooks, instructions for printing from cracked negatives, twirling the printing-frame on a string, printing through tissue, etc., but these instructions all say that these methods are applicable only when the film remains whole; that if both film and glass are broken there is nothing to do but throw the negative away.

Some time ago I had the misfortune to break a valuable negative in two, both film and glass, and since the exposure could not be repeated I tried the following method to repair the damage. The negative was put in a printing-frame, resting on a piece of plain glass (for support) and using a transparency plate, a contact transparency was made, in the usual way. When this was dry it was found that part of the crack had printed as a black line, the remainder white, i.e., transparent. This latter portion was then carefully retouched, using an H. H. pencil. From this transparency a negative was made in the same way, and, of course, the untouched portion of the line showed up transparent. This was then retouched in turn, and the result was a negative which could be printed in any medium and show no sign of a crack-mark.

The whole job involved an expenditure of about two hours time and six 8x10 transparency plates, since some experimenting was necessary in order to hold the quality of the original in both transparency and negative—but it paid!

(2) CARBON TRANSFER PAPER.—Not being able to get exactly the tint and texture of paper that I wanted for some single transfer carbon prints I took some old bromide prints (wasters) that were exactly what was desired, dissolved out the image with Farmer's reducer, washed well, and found that nothing more satisfactory could be desired, the gelatine film on the bromide paper giving perfect adhesion, yet developing admirably.



Items of Interest

SOME PRACTICAL ADHESIVES.

Permanent Paste.

English.

3½ ozs.	Boiling water	100 c.c.
⅓ oz.	Cornstarch	10.0 gms.
15 grains	Salicylic acid	1.0 gm.

The cornstarch is stirred with a small quantity of cold water then the boiling water is added and the mixture well stirred. The salicylic acid and alcohol are then added. When cold the pellicle which forms on top is carefully removed.

Alcoholic gelatine.

5 ozs.	Warm water	160 c.c.
1⅓ oz.	Gelatine	40.0 gms.
1⅔ oz.	Alcohol	50 c.c.
⅓ oz.	Glycerine	10 c.c.

The gelatine is dissolved in the warm water after which the glycerine and the alcohol

should be added. For use warm slightly. With this paste the mounts curl less than with starch paste.

Chloralhydrate Mucilage

2 ozs.	Water	60 c.c.
⅓ oz.	Chloralhydrate	10. gms.
⅔ oz.	Gelatine	20.0 gms.

Dissolve the gelatine in the water and then add the chloralhydrate. This forms a strongly adhesive fluid. Should the mucilage be too acid, neutralize with a small amount of sodium carbonate solution.

Gum Arabic Mucilage.

17 ozs.	Water	500 c.c.
3⅓ ozs.	Gum arabic	100.0 gms.
75 grains	Aluminum sulphate	5.0 gms.

Dissolve the gum in the water, the aluminum sulphate should be dissolved in a separate por-



POLPENNO, CORNWALL.

H. O. Leat.

tion of water, say about 50 c.c. (2 ozs.). This last adhesive is not so suitable for mounting photographs as some of the others.—*Die Photographie*, Vol. 13, No. 2, Feb., 1908.

* * *

SOME PHOTOGRAPHIC FALLACIES.

BY A. LOCKETT.

When we find a popular weekly, noted for its fiction, gravely informing its readers, through the correspondence of its photographic page, that if a small house is to be rendered as large and imposing as possible in a photograph, it should be taken with a wide-angle lens, we can afford to smile tolerantly. This is quite a respectably old fallacy, which many otherwise well-informed photographers have quoted, or believed in their inner consciousness, until they have had the actual work to do, and have found out the facts for themselves.

Lens questions seem to furnish opportunity for probably the major number of popular mistakes. There is no doubt that the average worker knows less about his lenses, their properties, and the optical laws which govern their action, than he does of the other aspects of his craft. This is a pity, for the importance of such knowledge can hardly be overstated, and its attainment is not at all difficult in these days of cheap practical manuals.

Much hazy inexactness of statement has been poured forth concerning that crowning triumph of the modern optician, the anastigmat lens. Frequent inquiries come to hand from perplexed individuals who wish to obtain the best lens that money can buy, but are doubtful, from what they have heard and read, whether after all, a good rapid rectilinear would not be a wiser purchase. If this should meet the eyes of any such, let them be comforted with the assured fact that whatever the rectilinear will do a first class anastigmat will do also, and do it better; in addition to which, there are many reserve qualities and advantages possessed by the anastigmat to which the rectilinear cannot lay claim. The absurdity of supposing that thousands of practical workers would obstinately persist in paying three or four times the price of a rectilinear for a lens that is not so good scarcely needs demonstration.

That long-suffering personage, the lens

manufacturer, has yet another grievance in the widespread confusion as to what constitutes effective aperture. Frequently the complaint is made by an indignant purchaser that his expensive new lens cannot be of its stated rapidity, because when the diameter of the largest stop is multiplied by its reputed f value, the result is not equal to the focal length. That this need not be the case has been explained with monotonous frequency, but still the fallacy lives on.

It would almost seem as if an apology were needed for reiterating the fact that shutters of identical speeds, as tested, but of different makes, do not necessarily give the same exposure. Yet we meet with workers who are puzzled why, with different hand-cameras in their possession, although these are furnished with lenses of the same aperture and shutters of the same tested speeds, the negatives taken with one camera are nearly always fully exposed, while those taken with the other are often under-exposed. The subject of shutter efficiency, as affected by its construction and method of working and distinguished entirely from speed, is obviously one with which many are as yet unfamiliar.

The phenomenon of halation has been responsible for many strange misconceptions. For instance, many photographers firmly believe that a backed plate will obviate the effect of strong reflections or pronounced lighting in the subject. Quite recently an otherwise thoroughly adept worker was seen making an exposure upon some highly polished silver ware, without any attempt at dulling the surfaces. When it was suggested that the negatives would be sure to show disagreeable reflections, he replied, as though that settled the matter, that he was using backed plates. An explanation, with a hint how to proceed, promptly and gratefully accepted, soon set matters right. The backing, of course, only prevents the reflection of light that has passed through the film to the back of the plate; it cannot remedy strong lights or reflections that occur in the subject itself, which naturally are thrown by the lens, in all their garishness, directly upon the film.

A short time ago the writer had the privilege of seeing a studio in which the light was pleasingly softened by means of pale blue muslin curtains. From an artistic and decorative point of view the effect was

charming; but when its originator proudly explained that the intention was to obtain a more actinic light, a friendly argument was inevitable. Fortunately, the operator had some surviving recollections of his early struggles with Euclid, and was open to conviction that a part is never greater than the whole.

Before leaving the studio and its accessories, comment may be made regarding the number of operators who continue under the impression that when a light background is used less exposure will be required than with a dark one, the sitter or subject remaining the same in both cases. On the face of it a plausible belief, this is none the less a grave practical blunder, as a few experiments with the same sitter, but different backgrounds, under similar conditions, will abundantly prove. The light background, it will be found, requires actually a longer exposure.

There is a very general belief that it does not matter whether plates or prints are treated one at a time or all at once in any bath, provided only that the solution is sufficient in quantity and of a given strength. That this is not always so is easily proved by considering, for example, the action of a gold toning bath. If an attempt is made to tone a quantity of P.O.P. prints one at a time, in a dish containing sufficient solution for the whole number, it is found that the first few will tone too quickly, and will

soon exhaust the gold, so that the remainder cannot be toned to correspond. Even in development, if enough developer is taken for a dozen plates, and these are developed singly in the same dish, the result will not be so good, especially with the last few negatives, as if they were all developed together, owing to the gradually increasing oxidation of the solution. A practical worker would not, of course, perpetrate either of the aforesaid mistakes; they were merely quoted to provide food for thought, since the principle is one that is often unconsciously violated in other directions.

Another long-enduring example of bad reasoning is to be found in the common practice of painting the developing room some dark or sombre color. A little consideration ought to show that more light cannot be reflected than is actually there, and that, so long as the lamp or window is "safe," and stray white light excluded, comfort and ease of working will be promoted by white-washing the walls or painting them in some light color.

Humanum est errare! That being so, it is pleasant to have to acknowledge, what is certainly true, that photographers, as a body are conspicuous for a generous willingness to place what knowledge they have at the disposal of any confrère who is in difficulty, or seems likely to be. And, as a rule, such advice is accepted in the spirit in which it is given.—*British Journal of Photography.*





LE VIEUX PROFESSEUR.

J. Edward B. Greene.

Trade Notes

CIRCULAR FROM THE ANSCO COMPANY.

The year that is about to close will be remembered in the history of business and financial depressions as one of the most memorable—the year on the threshold of which we stand will mark, according to all signs, the beginning of the rising tide which will carry the country to the highest point of prosperity yet known. We propose to help you rise with the tide, hence we enclose, herewith, in advance, booklet containing our terms of sale, price list, and wholesale discounts for the year 1909.

“Coming events cast their shadows before” and as, during a panic year, our leading staples forged ahead at a gratifying rate to us and our customers, it is safe to expect that the coming year will be one of great prosperity for those who sell our goods. At all events, we are showing our confidence in the future by spending more money than ever before in advertising Cyko paper, Ansco films, and other Ansco photo supplies, both in the way of general publicity and direct promotion. We have also increased our force of salesmen and demonstrators, so as to acquaint the photographer in a more direct and personal way with the exceptional quality of our products.

The design on the cover page of the booklet enclosed is one of our advertisements, appearing as a full page in many leading magazines. The Sign of Quality therein shown is an expensive brass sign which we furnish dealers to help them take advantage of our systematic advertising and selling campaign. We will spend many thousands of dollars in advertising and promoting, and you can reap the benefit of this large expenditure by simply displaying the Sign of Quality, which we will furnish without expense to you. Do not wait until they are all gone. Do not hesitate until the other dealer has the trade in your town, bearing in mind the oft repeated quotation: “There is a tide in the affairs of men which, taken at flood, leads on to fortune.

The quality of our goods is so well appreciated and the trade goods supported us so generously that at the height of the season just past our manufacturing facilities proved inadequate to take care, as promptly as would have liked, of all orders with which we were favored. This general support proved, however, sufficient incentive for us to make plans for the increase of our manufacturing facilities to a point where we will be able to make shipments promptly, even if the demand for our goods increase many times over what it was last season. We mention this as an assurance to those dealers who while satisfied of the advantages offered by the higher quality of our products and by our open door policy, might yet hesitate to hang the Sign of Quality lest they should be inconvenienced in getting our goods in such quantities as their trade may demand.

Our advertising matter in the way of sample pictures, display signs and literature for 1909 is now in course of preparation and will be ready for delivery on or about February 1st, and so as to facilitate the distribution of same, we kindly request that you send us your order at once. We also request that with your first order you return the enclosed receipt, duly signed, showing that you are in possession of our new terms and aware of the support which we guarantee to give you this coming year.

Wishing you the compliments of the season, we beg to remain,

Very truly yours,

ANSCO COMPANY.

* * *

The Pancratic Tele-Photo lens manufactured by the Gundlach-Manhattan Optical Co., of Rochester, N. Y., is a new lens which takes the place of the common tele-photo attachment without any of the latter's disadvantages. The Pancratic Tele-Photo is a complete lens formed of a negative combination which serves into the back of the shutter and a positive combination in an adjustable mount which is screwed into the



VENÊTRE FLORMANDE.

Guido Rey.

front of the shutter. Of course the regular lens is removed from the shutter first. No. fitting of the Pancratic Tele-Photo is required as it can be purchased ready for use in any 4x5 or 5x7 shutter made by Bausch & Lomb Optical Company or Wolensak Optical Company.

The magnifying power is based on the image given by a positive lens of 6 inches focal length and the covering power can be adjusted to fully cover any plate from $3\frac{1}{4} \times 4\frac{1}{4}$ to 8×10 in size, according to the light circle given at each magnification. The small size and light weight of this lens are important advantages as there is no additional stress on the camera and it is easier to avoid vibration than is the case with heavy tele-photo attachments. The Pancratic Tele-Photo does the same work as tele-photo attachments and the same rules apply to the use of each. Price, \$15.00.

* * *

The Turner-Reich lens not only makes picture-taking possible and successful under conditions which the old lens would not meet but it also gives perfect marginal definition and full detail with luminosity in the shadows that adds a quality to every picture unattainable with the original lens. The optical qualities of the Turner-Reich lens are incomparable as it has every attribute of a high grade anastigmat such as definition, covering power and rapidity, while it is free from the disadvantages of construction such as air spaces and dissimilar formation of the single combinations, which are characteristic of many lenses that are otherwise excellent. The Turner-Reich lens is peculiarly adapted to the Kodak because it is free from air spaces. Lenses with air spaces require constant attention to keep the inside surfaces clean and an almost imperceptible deposit will seriously impair the quality of the negative.

A 4x5 Turner-Reich lens covers fully a $6\frac{1}{2} \times 8\frac{1}{2}$ plate so the same lens fitted to a Kodak may be used in connection with a 5x7 or $6\frac{1}{2} \times 8\frac{1}{2}$ camera and utilizing in this way a greater amount of its covering power it becomes a medium or wide angle lens which no wide angle lens of the ordinary type can approach in results. As a further advantage of the Turner-Reich lens we mention the single combinations, each a perfect lens in itself, which may be used with a camera of suitable bellows extension for long distance work, practically telephoto photography as a magnification of over two diameters is obtained.

The lens is sold in cells ready to screw into the Kodak single or double valve shutter and includes a proper diaphragm scale for each, as the scale for one shutter will not fit the other. The focal length of the Turner Reich lens is $6\frac{1}{2}$ inches to correspond with that of the lenses supplied with No. 3 A and No. 4 Kodaks. Any variation between the focal length of the Turner-Reich and Kodak lens may be allowed for by the adjusting screw provided by the Kodak which is concealed by the name plate of the Eastman Kodak Company attached to the base of the front, therefore the fixed focus scale can be adjusted with accuracy for the Turner-Reich lens.

Some Kodaks have a combined fixed focus stop and focussing scale on the left hand side which may be altered in location to suit the Turner-Reich lens. This is fastened to the bed with two pins so it is easily shifted.

Price.—For No. 3 A and No. 4 Kodaks, 4x5, Series III Turner-Reich Anastigmat f6.8 in cells, focal length $6\frac{1}{2}$ inches, diaphragm scales and focusing scale included, furnished in handsome silk lined case, \$30.00; Korona Automatic Shutter, extra, \$8.00; No. 1 Volute Shutter, extra, \$17.00.



Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases.

Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

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GEORGE B. CARTER, President.

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Write for Catalogue.

WILL SELL my 3B Dallmeyer portrait lens costing \$135.00 for \$90.00. Also a 12 x 15 long focus group lens for \$52.00. Each in fine condition. **GEO. H. CHASE, 57 Marks, Memphis, Tenn.**

FLASH LAMP FREE.

For 50c we will give three months trial subscription and one Nichols Hand Flash Lamp; or for 25c, three months trial alone. It costs money to make experiments in advertising, but we save you money by giving other men's experiments. In our December No. Mr. Howarth, Clinton, Wis., tells how he made \$137.75 with an expense of \$2.95.

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911 N. Sixth Street, Room 2. St. Louis, Mo.

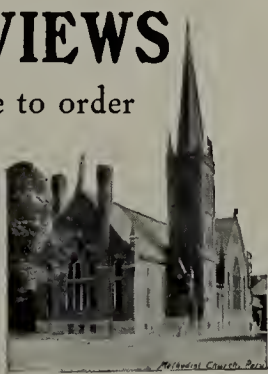
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Made from any fair photo and delivered in two to three weeks. **Our Hand Color Cards** are the best made in America. Send for samples, Valentines, Easter, Floral, Comics, etc.



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HAVE YOUR LOCAL VIEWS MADE INTO

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The Albertype Co., Brooklyn, N. Y.

CHEAP FOR CASH.—One of the most complete studios in the South, including double lot 100 x 140 feet fully set to fruit and ornaments; buildings, stock of mouldings, mounts, etc. Rapidly increasing business, in center of corporation of a live, growing town of 1800; large territory and no opposition. Enclose stamp for particulars, no postals answered. **C. E. PLEAS, Chipley, Fla.**

CASH PAID FOR PHOTOGRAPHS—

We will publish a list of over 2,000 photographs for which we will pay cash. See camera page in The Illustrated Review. Sample copy ten cents. Three months time subscriptions fifty cents. **THE ILLUSTRATED REVIEW, Schiller Bldg., Chicago.**

STEREOSCOPE Negative and glass stereos bought by **A. FUHRMANN, Berlin, W. Passage, Germany.** Fabrik v. Kaiser-Panorama, etc.

CORRESPONDENCE CAMERA CLUB.

Members everywhere, expert advice, prints exchanged, supplies reduced, membership 25c Send to-day. **P. MITCHELL, Sec'y, 219 W. 34th St., New York.**

FRICITION MARKS on developing papers are avoided by buying prepared soda at 50c. per lb. For 50c. I will send you a package of chemicals sufficient to treat 25 lbs. of developing sodas, and guaranteed to produce better results for half the expense. **G. H. MONROE Vet. Dry Plate Maker, Jamestown, N. Y.**

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

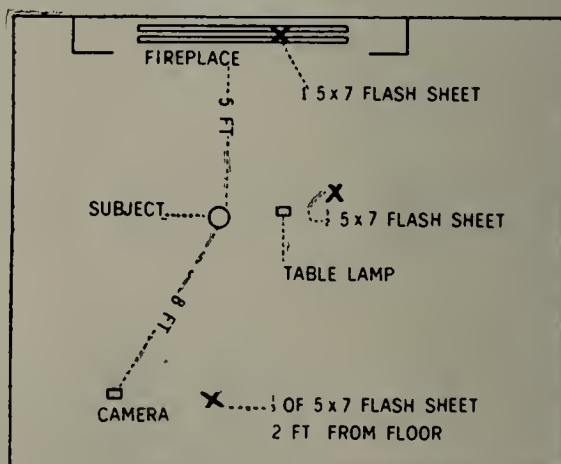


FLASH LIGHT POSSIBILITIES.

The amateur is learning more and more to comprehend and appreciate the artistic possibilities of flash-light in picture making. It takes but one or two trials of this method to demonstrate that the lighting is absolutely under your control and that you may have just as much or as little illumination as you need and just where you need it, and all without any fuss or bother or special apparatus. The above picture, a reproduction of the cover on our Winter Booklet, is a most excellent example of what may be accomplished with the Eastman Flash Sheets, and will suggest numerous similar possibilities for artistic picture making in your own homes.

The accompanying diagram explains the position of the subject, camera and flash-light. As it was

necessary to make three flashes, the first thing to do was to place the sitter in a position that could be comfortably maintained throughout the time necessary to arrange and ignite the flash sheets.



The first flash was made with one No. 3 (5x7) Flash Sheet pinned to a log in the fire place, this sheet was fastened low down to avoid an excess of light being reflected into the lens,

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

and also to heighten the illusion of a wood fire in the fire place.

The second flash was made with one-half of a No. 3 Flash Sheet, fastened inside a large paste board box, and held just to the right and a little above the reading lamp. The object of this second flash was to properly illuminate the top of the subject's head, to afford roundness and detail.

The third flash was made with one-third of a No. 3 Flash Sheet held almost directly back of the subject, and about two feet from the floor. This last flash was made to afford detail in the deeper shadows, and to counteract the strong illumination on the floor covering from the first flash.

The total time of the combined exposures was about three seconds, with the lens almost at full opening, just stopped down enough to afford proper detail.

The smoke from the pipe is not photographic, but was worked in afterwards, to heighten the effect.

Anyone can make pictures of this sort, equally effective, as every home has a multitude of similar possibilities; All you require is the always ready Kodak and N. C. Film with its splendid non-halation and orthochromatic qualities, a package of Eastman Flash Sheets, a pin and a match or two. What greater enjoyment can you find than artistically recording the little intimate pictures of your home life and its comforts?

THE BROWNIE VELOX POST CARD.

The size is $2\frac{3}{4} \times 4\frac{1}{4}$ and the price is fifteen cents per dozen. On the address side is space for the address and space for "Little Stories" and on the opposite side is Velox emulsion, either Special or Regular, the surface is Velvet.

All by Daylight Enlarging

No focusing,—and no dark-room necessary if Velox is used with the

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No. 2 Brownie Enlarging Camera, for 5×7 enlargements from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives, \$2.00

No. 3 Brownie Enlarging Camera, for $6\frac{1}{2} \times 8\frac{1}{2}$ enlargements from $3\frac{1}{4} \times 4\frac{1}{4}$ negatives. \$3.00

No. 4 Brownie Enlarging Camera, for 8×10 enlargements from 4×5 negatives (will also take $3\frac{1}{4} \times 5\frac{1}{2}$ negatives), - - - \$4.00

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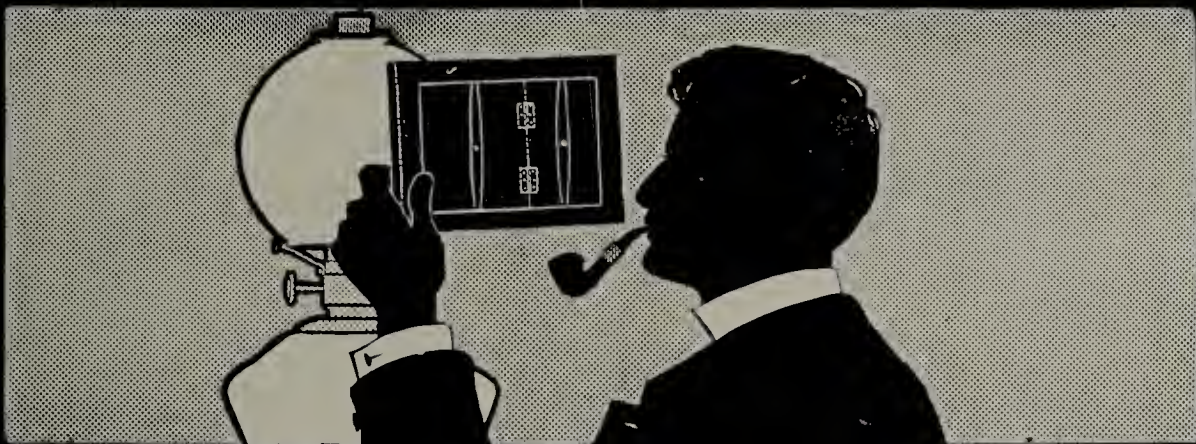
With Depth, Roundness and True Perspective.

THE No. 2 STEREO BROWNIE

Is an invaluable addition to the outfit of every amateur photographer, as it not only takes perfect stereoscopic pictures, but possesses all the advantages of the all-by-daylight way of picture making. The only difficulty in stereo picture making, cutting apart and transposing the negatives, has been done away with by means of our self-transposing Stereo Printing Frame.

No. 2 Stereo Brownie Camera, with Meniscus Achromatic Lenses, and Pocket Automatic Shutter,	\$12.00
Self-Transposing Printing Frame,	1.50

All Dealers.



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Quality made Velox the most popular amateur paper, the sustaining of that quality, the constant improvement in quality has more than maintained the Velox popularity.

NEPERA DIVISION,

Eastman Kodak Co.

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on request.*

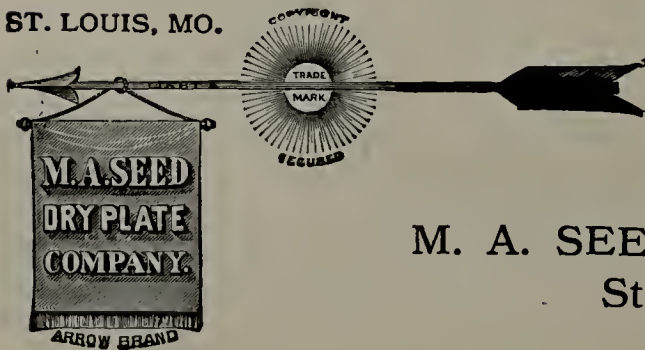
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The few cents
more you
pay for

SEED

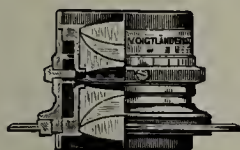
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St. Louis, Mo.

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HIGH-CLASS

{	COLLINEAR, f5.6	f6.8	}
	HELIAR, = =	f4.5	
	DYNAR, = =	f6	



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THE subscription price of THE PHOTOGRAPHIC TIMES is now One Dollar and Fifty Cents. Single copies, Fifteen cents. Foreign subscriptions, Two Dollars.

 **Send in your renewal at once.**

A SWELL PROPOSITION FOR SEPIA PRINTS.



It is illustrated on page 30 of our 1908 Catalogue, and only one of many beautiful styles that we have to offer for any kind of tone print you are making.

THE PORTE

has a beautiful black enamel cover, cob-webbed pattern. The insert is a beautiful shade of Sepia Tone. No insert except a delicate monogram in the upper right hand corner. We furnish two different colored inserts with this so that you can mount some odd sized prints and get some **Very Beautiful and Original Effects**. We are making practically the same thing for black and white platins under the name of

THE OTTOMAN

the insert being cream white ripple and the loose inserts in light and dark gray. These two styles are right out of the ordinary—different—artistic. We will mail samples of both on receipt of five 2 cent stamps.

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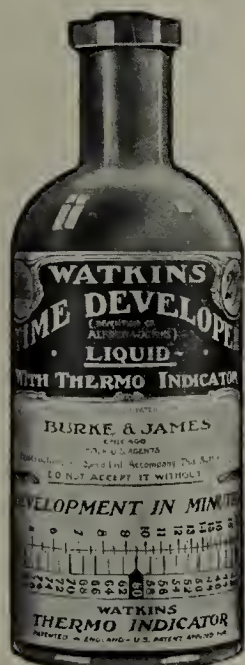
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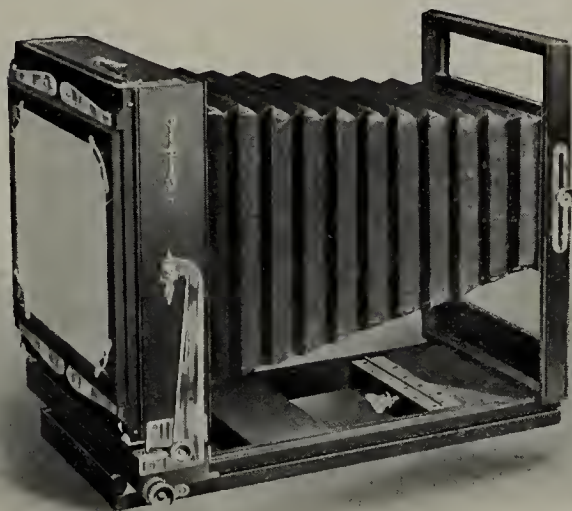
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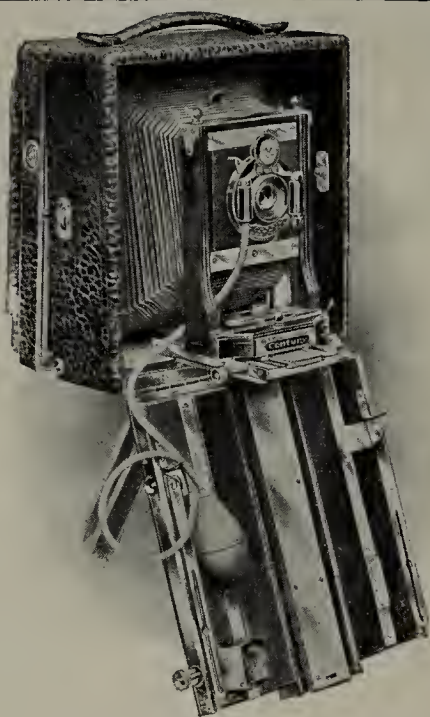
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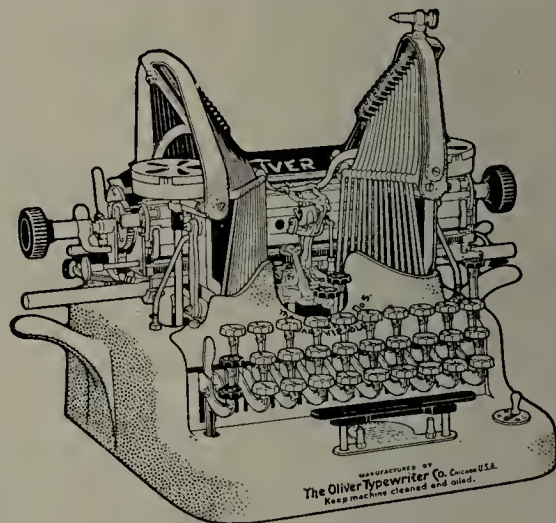
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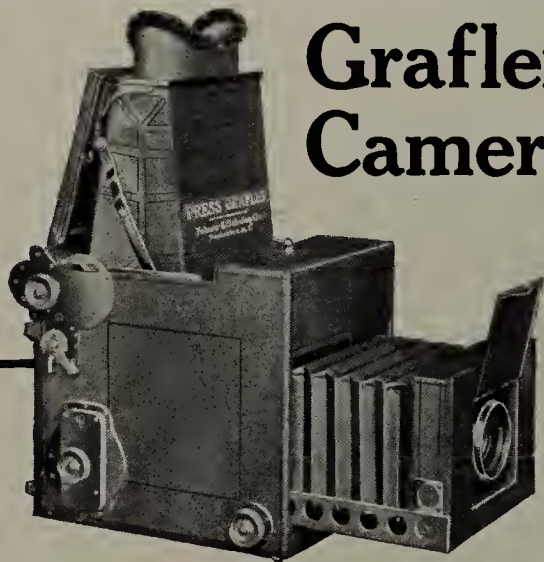
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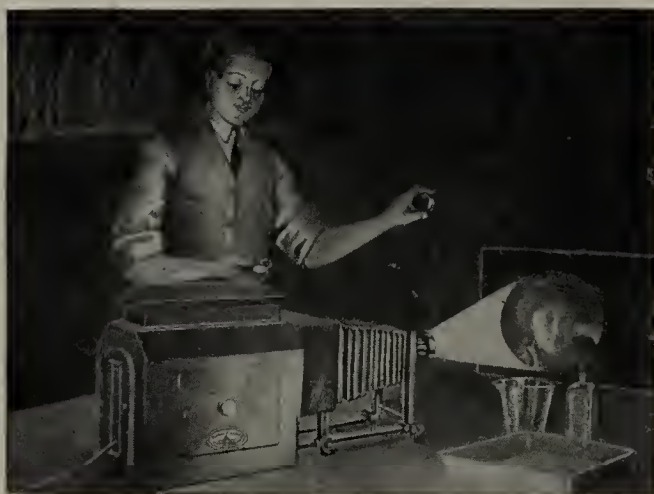
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